

THE LIBRARY ASSISTANT:

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EDITORIALS AND ANNOUNCEMENTS.

Watford's New Public Library was opened by Sir Frederic G. Kenyon, C.B.E., K.C.B., on the 13th December, and Watford should indeed be truly proud of its new building. Lt.-Col. J. M. Mitchell, in the course of his remarks described it as one of the best planned and equipped libraries of its size that it had been his privilege to visit.

Our warmest congratulations are offered to our esteemed colleague, Mr. G. R. Bolton, the Borough Librarian, whose unsparing energy and devoted labours have at last been fully rewarded in the completion of this handsome library. Mr. Bolton has laboured under immense difficulties, for in addition to the usual anxieties connected with such a reorganisation, he has suffered from a considerable amount of illness, and we therefore take this opportunity of heartily wishing him the best of health, and trust that he may have many, many happy years to carry on his magnificent work at Watford.

The Association was officially represented at the opening by its Past President, Mr. G. F. Vale.

The Next Meeting of the Association will be held at Hackney, on January 9th. The arrangements are as follows:

3 p.m.—Meeting of the Junior Section at the Central Library, Mare Street, when Miss M. J. Page will read a paper on "Some Light on the Publishing Practice."

3.30 p.m.—General Meeting at the Town Hall, when the chair will be taken by the Mayor of Hackney (Counc. W. R. Power, J.P.), and Mr. Maurice Marston, Organising Secretary of the National Book Council, will give an address on "The Work of the National Book Council and its Importance to Librarians."

The meeting will be followed by tea, by kind invitation of the Hackney Libraries Staff. It is requested that all who intend to be present will notify Mr. F. T. Bussey, Central Library, Mare Street, Hackney, E.8, by *Monday, January 7th*, in order that adequate arrangements may be made.

The nearest Underground terminus for Hackney is Liverpool Street, and from there Tram 57 passes the Town Hall, or Buses 22, 35 go to Hackney Station (one minute from Town Hall). Trains from Broad Street run to Hackney Station (L.M.S.), or from Liverpool Street to London Fields and Hackney Downs (L.N.E.R.).

The Council is anxious to discover the times and conditions which best suit the convenience of members and make for successful meetings, and for this reason has arranged this experimental afternoon meeting. It asks for the strong support of members, and hopes that they will arrive in force to hear Mr. Marston on his very interesting subject.

L. A. Diploma—New Regulations.—At the last meeting of the L.A. Council a proposal submitted by the Education Committee was approved, whereby all students who now hold the L.A. Diploma will be granted the title of Diplomate with Honours, as will all students who in future submit a Thesis which gains approval.

Those students who hold the six sectional L.A. Certificates, and pass a satisfactory test in two languages will be granted the Diploma. These new regulations bring the policy with regard to Diplomas into conformity with the new Bye-Laws, which have received the approval of the Privy Council. The Syllabus will be issued in a revised form as soon as possible.

The C. L. S.—We are glad to be able to report that the following additional grants have been received by the Central Library for Students to augment the Book Fund. From the Cassel Trust another £250, from the Halley Stewart Trust another £200, and from the Gilchrist Educational Trust a grant of £100. These are all non-recurrent grants and are given solely to meet the exceptional financial difficulties the Library has to face pending the receipt of the Government aid which

it hopes to receive in the near future. With this additional assistance it will be possible to continue the purchase of new books for another month or two, though it is doubtful whether the book fund will last until the end of the Library's financial year. When it is exhausted the library will continue to give as full a service as possible from its existing stock of books, supplemented by the stocks of the Scottish Central Library and the Irish Central Library. It will also continue fully its Outlier Library service, and will willingly render any other assistance in its power. Applications for books which cannot be bought at the moment will be filed chronologically, and directly additional funds are available they will be purchased in the order in which applications have been received.

S. A. Library Conference.—A very important conference took place at Bloemfontein during the middle of November, at which the formation of a Library Association for South Africa was agreed to, a method of appointment of a National Library Board was decided upon, and an Executive Committee elected. Both Mr. Milton J. Ferguson, State Librarian of California, and Mr. A. S. Pitt, City Librarian of Glasgow, addressed the conference, and were warmly thanked for their attendance and help. The Library Training Committee recommends that Matriculation be a minimum standard for library assistants, and that the Library Association be requested to arrange examinations for assistants.

The University of Chicago will offer four fellowships of \$1,000 each for the academic year 1929-30 in its Graduate Library School. The fellowships awarded by the President on the recommendation of the Committee on Fellowships and Scholarships. Applications must be in the hands of the Committee on or before March 1, 1929.

The following attainments are required :

(a) The possession of a Bachelor's degree equivalent, or approximately equivalent, to that conferred by leading colleges and universities.

(b) Completion of at least one year in an accredited library school, or the equivalent in experience.

(c) At least one year of library experience under approved conditions.

In addition to the above requirements special consideration will be given to publications and manuscripts showing ability on the part of candidates to conduct original studies.

Before making application for a fellowship prospective candidates should determine whether or not they are eligible for admission to the Graduate Library School. Forms to be used in making application for admission, and for fellowships, may be obtained by writing the Graduate Library School, The University of Chicago.

MODERN FINE PRINTING.*

By HERBERT WOODBINE

(Reference Library, Birmingham).

The fine printer begins at the point at which the merely careful printer leaves off, for his work requires something more than just care. He must have a love for his craft, technical ability (as a lover of his craft, he will acquire this by continuous labour and study), and finally, imagination. A finely printed book is more than a mere something to read, and will bear that about it which will show, to some extent, the character of the man responsible for its printing.

Why should we be concerned with fine printing? Why is not ordinary workmanship good enough? Perhaps because the best is always the only thing worth having, but, putting that aside, does not some of the world's literature, by its very qualities of beauty and permanence, deserve the most beautiful and enduring form that can be given to it? Is it not reasonable that to beauty of thought we should desire to see brought beauty of workmanship in printing? Let us then consider the elements which are generally admitted as essential in such workmanship. They may be set forth under the headings of type, decoration, ink, paper, and press work. Of binding, the final essential to the beautiful work, I do not propose to treat in this paper.

Of type we may ask that it shall be bold and legible, that its thickness and thinness shall not be too exaggerated, that it shall not be too compressed laterally, that the normal form of the letters shall be preserved, that the letters shall compose well into words and that the capitals shall not outweigh the lower-case letters. It has been suggested that the whole duty of type is "to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the author." I would ask you to note that "without loss by the way." Type must not obtrude itself upon us. Then also

*The introductory paper to a series of papers on Modern Fine Printing, read to the Midland Division Meeting held on January 25th, 1928, at Birmingham.

the suitability of the type used to the subject of the book has its importance. Black letter you may regard as an appropriate type for certain purposes but it would be rather difficult, I imagine, to dispose of copies of "Punch" if they were printed in it. Lastly, there is to-day a tendency to try and reveal "the spirit and age of a work by the medium of its typography." To give, for example, a reprint of an 18th century book an 18th century appearance. This seems a reasonable procedure provided that it is not carried to excess.

An important matter is the general appearance of the page, or rather of the open pages of a book, since the opposite pages of the opened book should be regarded as the unit and not the single page. Here I do not think I can do better than quote to you what Morris himself had to say on the subject :

"The position of the printed matter on the page should always leave the inner margin the narrowest, the top somewhat wider, the outside (fore edge) wider still, and the bottom widest of all. This rule is never departed from in mediæval books written or printed."

To some extent, however, this rule can be departed from. If you will examine some of the Vale Press books I think you will find that the inner edge and upper margin of the page are narrowed a little from the standard. The result is that the books seem to gain a certain appearance of grace and lightness, but any considerable departure would result in what most people would regard as a spoilt book.

Still we have not finished with type, for there is the spacing on the page to consider, and a bad compositor will spoil the appearance of a page even if he has beautiful type, just as a good one will get the best out of a poor fount. To quote Morris again, "First the face of the letter should be as nearly conterminous with the body as possible so as to avoid undue whites between the letters. Next the lateral spaces between the words should be (a) no more than is necessary to distinguish clearly the division into words, and (b) should be as nearly equal as possible. Modern printers pay very little heed to these two essentials of seemingly composition, and the inferior ones run riot in licentious spacing, thereby producing, *inter alia*, those ugly rivers of lines running about the page which are such a blemish to decent printing. Third, the whites between the lines should not be excessive; the modern practice of leading should be used as little as possible and never without some definite reason such as marking some special piece of printing."

Of decoration much could be said, but I think the really important point is that it should only be used when it gives to the book an added element of beauty, and then it should accompany the text. The Eragny Press books, lovely as they are, seem to be a departure from this, in that it seems with these books rather as though the text accompanies the illustration.

It was a canon of Morris's book-making that both decorative border and illustration should form as much part of the page as the type itself. His illustrations were intended to sum up in themselves the printed matter, they were planned after consideration of the nature and arrangement of his type, and they took their place amidst the text, not detached and unconnected as we find them doing in so many modern editions, but as an essential part of a well-planned whole.

The following is Cobden-Sanderson's description of the ideal illustration, as set forth in "The Ideal Book," a production of the Doves Press.

"Its aspect must be essentially formal and of the same texture, so to speak, as the letterpress. It should have a set frame or margin to itself, demarcating it distinctly from the text, and the shape and characters of the frame, if decorative, should have relation to the page as well as to the illustrative content; and the illustrative content itself should be formal and kept under so as literally to illustrate, and not to dim by over brilliancy the rest of the subject matter left to be communicated to the imagination by the letterpress alone."

There is one further point which may be mentioned and that is the difference in the difficulty of printing a decorative work such as the Kelmscott Chaucer, as against that of printing an unadorned book such as the Doves Press Bible.

In the making of the book beautiful good ink is not the least of the items to be considered. I believe Morris had to send abroad to obtain the ink he wanted. Among other points the ink used should be of the required tone to harmonise with the shade of paper used, and the type should be inked up gradually and not overloaded as often occurs in the printing of what are known as "art" books. In printing with a hand press a stiffer ink can always be used. Incidentally ink should never penetrate far into the paper.

For work of the sort we are considering a hand-made rag paper of even thickness, opaque, light and of close texture is desirable. An important further point is the way in which that paper reflects light to the eye. We may be thankful that

the awful material so frequently inflicted on us to-day in the name of paper is, at any rate, outside the work of the modern fine printer.

The important points in "press-work" are careful "making ready," good and even inking of the forme, and accurate registration. But press-work is a matter for the expert printer and not for amateurs such as ourselves.

Of earlier workers I have time to say but little. I am but taking a printer here and there with the idea of showing you that throughout the days of the craft there has always been some fine workmanship and a striving after better things. In the Birmingham Reference Library there is but one book printed by Jenson, and that unfortunately is in a semi-gothic type. I say unfortunately, because it was in part as the result of the study of the Roman type used by Jenson that Morris evolved his golden type. Jenson in his early life was a worker at the Paris Mint, and was sent by his king to study the new art of printing at Mainz. For some reason unknown to us, instead of settling as a printer in France, he found his way to Venice, where he produced a number of books. His fame rests on the extraordinary beauty of his Roman type. Of this he had but one fount. Many copied it, but perhaps no early printer equalled it.

At this point I may perhaps remind you that the early printers used three styles of type. Gothic, with its more angular variant black letter, Roman, and Italic. The last of these is said to have been based on the handwriting of Petrarch, and it has been suggested that Jenson's Roman was based on the handwriting of Simbaldo of Florence.

In Birmingham, so far as I am aware, there is no book printed by Sweynheim and Pannartz. It was on their Gothic type that the Ashendene fount was based. Sweynheim and Pannartz were Germans who settled in Italy first at Subiaco and later at Rome. It is also most probable that they were the introducers of printing into Italy.

The Hypnerotomachia is the most famous book printed by the great Aldine press at Venice, and though produced in 1499 would put to shame most of the printing of to-day.

An interesting person in the story of fine printing was Geoffrey Tory, a French engraver, bookseller and printer, who, in 1529, issued a curious book in which he urged the necessity for the study of the geometrical proportion of letters. He also advocated the use of Roman against Gothic. (Note also Dürer, "Of the just shaping of letters").

Tory was followed by the great French printing house of the Estiennes. Their type punches were cut by the famous Claude Garamond, of whom, for all his fine work, so little is known. We may regard him as the father of what we know as "old face" type. He also cut a fount known as "characters of the university," and a Greek fount with which the Estiennes became known as King's Printers for Greek. It was a version of Garamond's type which, in the hands of Day and others, began to replace black letter in England.

Next in our survey comes the house of Plantin. To-day at Antwerp you may visit the Plantin Museum, a vision of the 16th century printing house. The Plantins were famous for the accuracy of their press work.

Then there were the Elzevirs, the great Dutch printers of the 1600's, with their little 12, 16 and 24mos. These were not so famous for their accuracy.

During the 1600's most of our English types were bought from Dutch typefounders, and it was during this period that Dr. Fell, Bishop of Oxford, acquired for the University the founts known as Fell type, used later by the Daniel and Ashendene presses.

In 1692 the French Academy of Sciences appointed a commission of experts to codify rules for the formation of a perfect Roman letter. Their report, I believe, was never printed, but it worked out type faces in squares which were divided into 2304 smaller squares. The work of cutting the punches for the type they desired was given to an engraver named Grandjean. His type, when produced, was to a considerable extent, independent of the Academy suggestions. The thick and thins of his letters were more pronounced than those of Garamond, and his serif was a thin flat affair. His type became wonderfully popular.

In the 1700's we had in England the famous type founder Caslon, who was born near Cradley, and John Baskerville, 1706-1775, who, born at Wolverley, spent most of his life in Birmingham. Baskerville started letter founding about 1750 and produced a beautiful type, as you will see if you examine his Bible. So far as his italic type in particular is concerned, it is usually regarded as the most beautiful seen in England to that date. Baskerville would offend, I think, against Morris's canons of leading, but in Baskerville's printing it seems as though his leading simply helps to produce the best effects from his type. He took infinite pains with his press work.

I believe each sheet of print, as pulled, was placed between warmed metal plates. It was with Baskerville that 18th century printing reached its high water mark in this country.

A great 18th century foreign printer was Bodoni of Parma, who produced such fine editions of the classics. Napoleon, when in Italy, gave orders that Bodoni's press was not to be plundered. You may admire his press work and his fine margins, etc., but how far you will like his pronounced thicks and thins in type I do not know.

Nineteenth century printing in England, with a few exceptions, such as the Chiswick Press, was at a low ebb till the time of Morris, so that I must now consider this short and wholly inadequate survey as concluded.

BIBLIOGRAPHICAL COLLATION.*

By R. N. THOMAS.

(Poplar Public Libraries).

This paper deals primarily with the collation of early printed books, although where relative, modern problems of collation receive comment. What I have to say is mere outline, and for a more advanced study of the intricacies of collation I cannot do better than refer you to Dr. Ronald McKerrow's recent and very good book on Bibliography.

The objects of Collation and Examination are to determine :—

1. Whether a book is genuine, and not a fraud.
2. Whether it is complete and perfect.
3. Whether it is in its original condition; *i.e.*, as issued from the press.
4. Whether it has been made up in any way by the insertion of leaves from another copy or by leaves that are facsimiles;
- and 5. To provide a Standard Collation (*i.e.*, an accurate description expressed in a standardised manner by the employment of recognised symbols, abbreviations, etc.), by the aid of which other copies of the book may be compared.

This may not sound very difficult, but when one considers that where no Standard Collation and Description of a work is available (from a bibliography, descriptive catalogue, or similar source) and that the only means of acquiring one is by providing it oneself—a task which entails a diligent, thorough,

*A paper read at the Junior Meeting held on May 16th, 1928, at Brentford.

and precise study of the leaves, quires, watermarks, chain-lines, type, etc., of not one but a number of copies of the work in question—it appears less simple. The various features of a book were often diversified, sometimes considerably, and the provision of a Standard Collation, therefore, is by no means easy. It must be appreciated that a collation of a book cannot be considered as “Standard” until at least three copies have been examined and found identical. The majority of common books printed after 1600 vary not at all in their make-up, and having once procured the collation of any such volume the comparison with it of other copies takes but a short time. Incunabula and sixteenth century books, however, especially those printed in the early half of the century, vary sufficiently to demand more careful scrutiny.

A thorough collation of any book commences immediately the front cover is opened and ends only when the back board is reached. Thus will be examined, if and as they appear, usually in this order (though some are features common only to the more modern book), Fly-leaf, Half-title page, Frontispiece, Title-page or Colophon, Dedication, Preface, Lists of Contents and Illustrations, Introduction, Text, Appendices, Bibliography, Index, and Fly-leaf, particular attention being paid to Author, Title, Subject, Place and Date of Publication, Printer or Publisher, Number of Volumes, Edition, Size, Pagination or the feature serving a similar purpose, Illustrations, Binding, and such extras as Maps and Diagrams.

The Half-title page, first known as the Label-title page, was introduced (about the end of the 17th century) for the protection from wear and injury of the full title page, which when originally inserted was often the very first page of a book.

The first printer lavish enough to devote a whole page to the title of a book appears to be Arnold ther Hoernen (it was affixed to a sermon of his printed in 1470) and he may be regarded as the author of the Title-page. The systematic development of this feature began in the early 1480's, and title-pages, as we know them, were first adopted in England in 1490, the year preceding Caxton's death. This page in expounding the subject matter and so on of the publication can sometimes be very obscure. The older title-pages were often very long-winded; in many cases being but epitomes of the books themselves. The part of an early title-page which gives any real difficulty to its collator (even if he possesses a fair knowledge of Latin, the language in which most early books were printed) is the name of its place of publication,

which, being in Latinised form, frequently bears but a slight resemblance to the modern appellation. The following, *e.g.*, illustrate this :—

Colonia Agrippina, Colonia Claudia, and Colonia Ubiorum all stood for Cologne

Colonia Munatiana	Basle
Maguntia	Mayence
Lugdunum	Lyons
Augusta Trinobantum	London
Augusta Vindelicorum	Ausberg

And so one could go on. But, of course, for the verification of place names one has recourse to John Cotton's *Typographical Gazetteer* and similar works.

After place of publication, the date is the next detail of importance. In books printed in Latin this is often fully described in Latin phrases; or it might appear in Roman or Gothic figures. In some cases, however, Chronograms, or sentences in a kind of cipher, were employed, and the date indicated by the means of capital letters. Sometimes, no date appears at all, and the characteristics that the individual books offer are the only aids to the furnishing of one. It has been the custom of Librarians and Bibliographers to employ the entirely useless initials N.D. to denote that a work bears no date. In most cases it is possible to furnish an approximate date, sometimes a very close one, by a detailed study of the book itself, and if the approximation supplied be shown in brackets, indicating added matter, the reasonableness of the practice is unquestionable. The style, type, paper, subject, printer or publisher, and any allusions that appear should be examined, and features such as the following looked for : printers' imprints which were used from 1462; catchwords from 1469; headlines and pagination from 1470-1, though not common for many years later; printed signatures from 1472, but commoner after 1475; foliation from 1480; and so on. Remember also comparison with other but dated books of the same printer when furnishing a book with an approximate date. Then, some books bear no indication as to where and by whom they were printed. But one is helped to allocate a work to a particular district in that early types facsimilised the scripts of the various districts. Sometimes the allocation can be definitely extended to a printer, as Mr. Proctor, of the British Museum, identified each of the *Incunabula* printers. The method of illustration employed is a good guide to the dating of more recent books. Wood-cut illustrations, *e.g.*, were displaced by copperplate engravings at the end of

the 16th century. As regards the date of modern publications there is usually little difficulty unless one considers the very misleading practice that some publishing houses have of dating books ahead of their actual publication. Sometimes hundreds of books that are published in November and December of one year bear the date of the next. Should it be possible to ascertain the exact dates in these cases they should be noted; the British Museum makes a point of indicating any such differences.

To revert, then, to the early printed book, so much for the Title-page. But a book might not contain a title-page. Should it not, it does not follow that it is imperfect; the end should be examined for a Colophon, but should this be absent too it is probable, though not conclusive, that the book is defective, and a critical comparison with another copy, or copies, will be necessary. The earliest of printed books had no title-pages, and the information which it is now customary to look for there was, if given at all, to be found in the Colophon, a crowning paragraph, often in the form of an inverted pyramid, printed at the very end of the book. The word Colophon is of Greek origin and means "to give a finishing stroke," and the words "Finis" and "The End" might be taken as the modern version of this feature. Colophons often included thanks to the divine power, and the Psalterium of Fust and Shoeffler, a folio of 175 lines to the page, remarkable as the first book in which large capital letters printed in colour were employed, and the first known book to bear a date (1457), has for its Colophon a very characteristic inscription, which translated is as follows:—

"This book of psalms, decorated with antique initials and sufficiently emphasised with rubricated letters, has been thus made by the masterly invention of printing and also typesetting, without the writing of a pen, and is consummated to the service of God through the industry of Johann Fust, citizen of Mentz, and Peter Shoeffler, of Gernsheim, in the year of Our Lord 1457, on the eve of the Assumption."

The Colophon held its place until about the end of the first quarter of the 16th century, and it was as a kind of appendix to the Colophon that the printer's imprint or trade mark first appeared. The earliest of these devices, the well-known shields of Fust and Shoeffler, was first seen in their Bible of 1462, but no other instance of an imprint is known until 1470, when they become more common; some printers imitated Shoeffler in that their devices were modest, others

made them occupy a whole page. One of the best known printers' imprints is, of course, the anchor and dolphin of Aldus of Venice, the introducer of Italics.

Proceeding to collate we look for the book's pagination. The earliest of printed books, however, were not paged. Pagination appears to have been first used by Hoernen in 1470-1, and used rather irregularly until the end of the fifteenth century; it then became more general, and has remained since. Foliation, or the numeration of leaves (not pages), became common about 1480. Preliminary leaves (Half-title, Title, etc.), are not always paged, and as the text on certain of these leaves is complete in itself—Dedication, *e.g.*—the absence of any could easily be overlooked. The only check as to the completeness of unpagged preliminary leaves is to see that the usual features appear and that the leaves are conjugate, or properly paired. When, however, preliminary leaves are paged it is usually by Roman numerals, whilst the text is numbered in Arabic. This is because the text is printed first, and the preliminary matter—which, with the index, etc., is but a last consideration of the author, and sometimes completed when the printing of the text is actually finished—is printed last. It not infrequently happens that it is desirable either to extend or curtail an intended preliminary matter, and with two sets of numbers this is obviously very easily done, whilst the difference in style eliminates the possibility of the binder confusing the pages.

In the absence of Pagination and Foliation, it is possible to collate a book by means of its Signatures or Catchwords, both of which were introduced as guides to the folder and binder as to the proper progression of the pages. Catchwords, those single words printed at the foot of one page to indicate the first on the succeeding, are a definite linking of page with page, and are still used in legal documents. Signatures are the letters or figures printed at the foot of the very first page of a sheet or section of a book. Signatures in Elizabethan times were as a rule far more accurate than pagination. When the alphabet is used for this purpose the letters j, v, and w, it will be noticed, are omitted, and that a is usually reserved for the preliminary matter, whatever its size. All folios that have signatures have them on the first page of the section. There is no folio book in existence (except "Block books," which are a class apart) with only two leaves to the signature; they are either duernions (two sheets to a section), ternions (three), quarternions, or, which were most common, quinternions; i.e., five sheets (ten leaves) to the section and signature.

When a book has neither Pagination, Foliation, Signatures nor Catchwords, assistance in collation can be obtained from the Watermarks in the paper. Watermarks and Chain or Wirelines are to be found in almost every sheet of all except modern book paper; to be more precise, in papers of the 14th to 18th centuries, though in very early paper they were produced in an unreliable way. The watermark was at one time the trade mark of the paper maker, but it subsequently became a mere symbol denotative of the size of the original sheet of paper before it was folded. The smallest sheet was water-marked with a jug and was termed "pot" (thus we get our Pot 8vo., etc.); the next had a cap and bells, hence our Foolscap; the next a post-horn, from whence our Post size; another had a crown; and so on. To-day, however, all watermarks have again become trade symbols and cannot, in the least, be depended upon to afford any evidence of size, but for books printed before 1750 watermarks are of considerable value in the determination of size.

To impress on one's memory the relative positions of Wirelines and Watermarks in books of different sizes, experiments might be made with a sheet of foolscap ruled and marked to represent a sheet of hand-made paper. It is necessary to remember, of course, that wirelines run across the narrowest width of the sheet and that the watermark is invariably in the middle of one half of the sheet. Fold your sheet once to form two (folio) leaves and the wirelines will be perpendicular and the watermark in the middle of one leaf. Fold again, crosswise, and four (quarto) leaves result, in which the wirelines will be horizontal and the watermark halved, by the sewing fold, between two leaves. Folded once more for an octavo (eight leaves), the lines will be perpendicular again, with the watermark divided between either the four inner or four outer leaves of the resulting section. Duodecimos, trigessimosecundos, etc., however, require more attention; different folding is necessary and insets have to be made. Collation by watermark is not usual beyond quartos, for by the time the smaller sizes came into fashion signatures were the rule. In addition to their usefulness in determining size, watermarks are of especial help in checking the perfection and genuineness of books. Facsimile reprints of scarce and ancient works (produced as frauds, not as curiosities) are frequently detected by an examination of the watermark of the paper. It is true, of course, that this might be imitated too, but there would be considerable difficulty in attaining the requisite degree of perfection. One outstanding case of the detection of

a book's imperfection, by examining the watermarks, is that of the 36 line Bible in the British Museum. The first and last leaves of the first quire of this book both bear watermarks, showing obviously that one is foreign to that particular copy and is either a "cancel" or "make-up" leaf from another copy. Actually, the first leaf of this book was missing and a similar leaf from another copy, also defective in some way, was inserted to complete the book. Although it is possible to find an unwatermarked sheet of paper, it is not possible to find one with two watermarks. The production of this feature is, of course, as follows. The design adopted is worked in wire and fixed in the bottom of the paper trough (for h.m.p.) or on the "dandy" roller of the paper machine, and the design is thus impressed in the paper pulp when in its most sensitive state. When the sheet of paper is dry this device shows lighter, it being thinner, than the general texture of the sheet. Another means of collating a book is by its Sewing; by counting the number of leaves between one sewing fold and the next and comparing the various gatherings. Collation by Watermarks and Sewings should always commence with the interior sections, as the first and last are the most difficult to determine with accuracy; either less than a full sheet has been used (for the preliminary matter or the finish of the book) or insets have been made, thus causing the first and last quires to be irregular. Watermarks and Sewings are useful in checking, respectively, the completeness of sheets and the composition of sections, but they will not, in themselves, tell that a book is complete; a whole section or an inset might be missing, e.g., but the fact would not be disclosed by these means of collation. (to be continued).

THE DIVISIONS.

South-Western Division.

ANNUAL MEETING.

Visitors from Gosport, Bournemouth, and Southampton attended a meeting at Portsmouth, on November 28th, 1928. The influence of Mr. Hutt (the Librarian of Portsmouth) enabled members to enjoy the unique opportunity of visiting the famous dockyard. The "Renown" was thoroughly explored—the mechanism of the guns, the boilers, sick-bay, and almost every nook and corner was shown to the loyal body of library assistants. The vast extent, and the great activity of the dockyard (employing 16,000 men) impressed everybody.

After tea (at the invitation of the Portsmouth Staff) members listened to a most entertaining lecture (illustrated by lantern slides) on "The Brontë Sisters."

The business of the day followed, and a particularly happy meeting ended with a sincere vote of thanks to Portsmouth for their hospitality.

The officers for the year are unchanged.

Southampton.

HECTOR MOURANT (Hon. Sec.)

North-East Division.

On Wednesday, December 12th, 54 members of the Division assembled at a meeting held at South Shields.

By the invitation of Councillor Linney, J.P., Chairman of the Electricity Committee, and Mr. Edgar, A.M.I.E.E., Borough Electrical Engineer, the visitors were conducted over the Corporation Power Station, where an instructive and interesting hour and a half was spent.

Afterwards, the members were the guests of the Chairman (Ald. Sykes, J.P.), and Members of the Public Library Committee, at tea. Ald. Sykes, on behalf of his Committee, welcomed his guests in a cordial manner with a racy speech. Mr. I. Briggs, Newcastle Public Libraries, proposed a vote of thanks to the hosts, which was replied to by Mr. H. R. Cullen, M.A., Vice-Chairman of the Public Library Committee.

At the evening session the meeting was presided over by Mr. I. Briggs, Vice-Chairman of the Division. In opening the meeting he explained the scheme by which a member of the Division was to be selected to read a paper before the Association at Wimbledon, on April 10th, 1929. For this honour there were three aspirants, and he introduced to the meeting Mr. Ernest Bailey, F.L.A., Borough Librarian, South Shields, who had kindly consented to act as adjudicator.

A ballot was taken as to the order in which the papers should be read, resulting as follows:—

1. "Should Libraries be Recreational as well as Educational?" by Miss M. Marsh (Darlington).
2. "Thoughts on Book Reviewing," by Mr. J. A. Burnett (Sunderland).
3. "Present-day Mentality as reflected in Public Reading," by Miss D. I. Ashurst (Newcastle-upon-Tyne).

In his summing up Mr. Bailey wondered whether he was a rash, or a heroic man, in attempting that evening's task. He dwelt on the difficulty in giving judgment, as all the papers were of a high literary character. So pleased was he with all three papers, and so excellent did each seem in its own way, that it almost made him regret his job. He was sorry that it was not possible for the three papers to be read in London. It was an unpleasant duty to have to reject two. He gave his award to Miss Ashurst.

The Chairman expressed the thanks of the Division to Mr. Bailey for the unenviable task that he had undertaken. His comments on the papers, and his very fine summing up, were not the least interesting part of the programme.

A very successful meeting was concluded with a vote of thanks to Mr. Bailey and his staff, proposed by Mr. J. Crawley, Sunderland, seconded by Mr. C. J. Zanetti, Newcastle.

OUR LIBRARY.

County Libraries in Great Britain and Ireland, 1927-1928: Report (C.U.K.T.). pp. 61; illustrations and appendices.

The Report is probably the most interesting that has yet appeared. It consists of a preface, eleven chapters and five appendices, and is admirably printed and illustrated.

The Trustees had a difficult task in extracting from numerous reports of County Authorities the information likely

to prove of the greatest general help and interest, but chapters are devoted to the most salient features of County Library organisation, policy and activity, and an immense amount of data is given in the statistical tables at the end of the book.

The chief event of the year has been "the official recognition of County Libraries as a section of the Library Association, with a Standing Committee of their own and two seats in the Council." Furthermore, there is to be a sign, a torch of learning with the words "County Library" emblazoned on a scarlet banner, which will shortly be exhibited in some 15,000 towns and villages in Great Britain and Ireland.

Other striking developments are reported in connection with the problem of serving populous areas. The system of differential rating has gained much in popularity, and several county towns and crowded districts are being served on this basis. Co-operation between the County and other public libraries is advancing also, while the majority of counties are assisting organised education by the provision of special books for teachers and students.

With regard to transport, the method and cost varies considerably in the different counties, but on the whole a specially built book van is considered the most satisfactory, as it not only acts as an advertisement, but also enables the librarian to visit centres and learn the special needs of readers.

Frequent reference is made to the Government Report and the memorandum issued by the Committee of County Librarians. The Report as a whole is a testimony to the continued interest and friendliness of the Carnegie Trustees. The movement has made amazing headway. The acorn has indeed become an oak.

MARY STANLEY-SMITH,
(Kent County Library.)

Das Studium der Presse in der U.S.S.R.; by Lydia Bulgakowa. Paper, pp. 91, 8 in. by 5½ in. Leningrad, 1928.

To anyone who has only a passing interest in the activities of the press in Russia, this little book should prove most enlightening. As "Generalsekretär" of the "Forschungsinstitut" (the scientific body governing the literary affairs of Russia at the present day), Lydia Bulgakowa is in a position to deal with her subject with some degree of efficiency, and despite the pamphlet form in which the book is published, she has done her work effectively.

It is one of the very few books written on the subject (a more detailed work has been written in Russian—"Das Buch über das Buch"), and should produce the desired effect, i.e., that it should contribute to bring about a lasting unity between the Leningrad and foreign institutions dealing with literary affairs. Divided into three sections, corresponding with the years (1) 1917-20; (2) 1920-25; (3) 1925-7, the history of the Press in Soviet Russia is traced from the days of the political

"Zeitungen" right up to the present stage of its development, the establishment of the State Library in Leningrad and the Scientific Institute connected with it. Written in a language that is rapidly increasing in popularity, this book should be widely read by bibliography students.

G. H. W.

Reading With a Purpose Series (A.L.A.).

The last two to be issued in this well-known series are *Prehistoric Man*, by G. G. Mac Curdy, and *The Young Child*, by B. T. Baldwin. Both are well up to the usual high standard of this series, and *Prehistoric Man* in particular is of great value, not only for its excellent list of recommended books, but also for its own sake as an introductory sketch of a fascinating subject.

SHORT NOTICES.

Reports have been received from the following libraries: Bradford, Cardiff, Gilstrap (Newark), Leicester, London School of Hygiene (Tropical Diseases Library), St. Marylebone, and Bangalore. Lack of space forbids the usual analysis, but any or all of them may be obtained from the Honorary Librarian.

Bulletins, etc., from the following libraries are acknowledged with thanks: Sheffield, Leeds, Halifax, Boston (U.S.A.), Brooklyn (U.S.A.), Grand Rapids (U.S.A.), Indianapolis (U.S.A.), St. Louis (U.S.A.), Pittsburgh (U.S.A.).

Dorset County Council: County Library, Classified Catalogue of Literature. pp. 37. 1928.

County Librarians are necessarily so busy attending to their enormous and scattered flocks that we wonder how any of them ever find time to supervise the production of a printed catalogue. We have had Fife and Middlesex, and now comes Dorset. The catalogue under review bears evidence of careful preparation and printing. It records the existence of many standard and first-class books falling into class 800 of Dewey. No author index is provided, which is a pity, but we have no doubt that Mr. Elliott, the energetic County Librarian of Dorset, deplores this as much as we do. The selection is small, but within its limits is admirably complete. The English poetry class includes, we are glad indeed to notice, a very fair selection of good modern writers, Edward Thomas, Davies, Middleton, Binyon, Squire, Meynell, Wolfe, Yeats, Stephens, "A. E.," Sassoon, and Frank Prewett's *The Rural Scene*. We notice Patmore is represented solely by his *Angel in the House*, however, and would plead for his *To the Unknown Eros* too, for this group of poems is by far the finest of his work.

In this section particularly, both the cataloguing and the book selection are obviously the work of a librarian "who knows his job."

Presentable Plays: a selected list for Canadian Libraries, etc. (Toronto Public Library, 1928). pp. 33 (double columns).

This is a most useful and excellent list, and includes short annotations showing the scope of the play, the royalties, publisher and price, costume period, cast, scenery, and summary of plot. The pamphlet is well printed, and will be very useful in England as well as Canada.

Franz Schubert: Foyle's Centenary Guide.

This little pamphlet, issued by Messrs. W. and G. Foyle, will be of permanent value, for it gives a list of all Schubert's compositions, a selection of available gramophone records, and a list of the best books on his life and music.

CORRESPONDENCE.

The Editor, THE LIBRARY ASSISTANT,

DEAR SIR,—Judging by the correspondence which appeared in last month's "Assistant," my report of the L.A. Conference did not meet with unqualified approval.

Firstly, may I thank Mr. E. A. Savage for his explanation of the apparent discourtesy to Mr. Rao. Members present at this Session were, of course, aware of the suggestion made to the previous speaker, and the remark quoted by Mr. Savage was not intended as a criticism of L.A. officials.

Mr. Sayers' letter needs no reply, as he afterwards very charmingly agrees that he *did* mean that reviewers should act as censors.

Surely Mr. Esdaile's statement that the "school's certificates (thesis apart) are far harder, as they have to be taken in blocks . . . and so cannot be passed by cramming" is not meant to be taken seriously? Most of the students who sit for L.A. examinations have to study in their spare time, that is, after at least 40 hours of the week have been spent in actual library work; there is no time for cramming. There should be no question of "equalising" the two diplomas. One examining body only is needed, and that the Library Association, so that students of the school take the same examinations, and are required to produce the same qualifications, which should include a thesis. The suggestion of giving scholarships in the school to deserving "young hopefuls" of the profession is excellent—and we want more Schools of Librarianship in various parts of the country.

I regret that Mr. Haslam was driven to prolonging the "undignified bickering" which he so deplotes. He mentions four additional subjects required for the School Diploma: English Composition, a classical language, an approved modern European language, and Palæography and Archive Science. Is he aware that candidates for the L.A. Diplomas have to be of Matriculation standard before they are allowed to sit for the sectional subjects; that the Matriculation exam. requires some knowledge of three of those four subjects, and that the fourth—Palæography—is included in section 2 of the L.A. Syllabus as an alternative to Book Selection? And still there remains the Thesis.

It is time that something more than "bickering" was indulged in. The whole question needs thrashing out, and the substitution of *one* Diploma for the two at present in uneasy existence should result in no loss of dignity either to individuals or to the profession as a whole.

Yours, etc., M. G. B.

The Editor, THE LIBRARY ASSISTANT.

DEAR SIR,—In reference to Mr. Snaith's kind review of my book, in the last number of the "Assistant," I feel bound to write this quite impersonal note, to point out that his interpretation of Mr. Peddie's foreword is too wide, and what I wrote of the literary historians and the bibliographers appear (very properly) only in the bibliography. There he will find Gayley and Kurtz on p. 146. Further, Smith's Elizabethan critical essays," although a fine collection of text, is *not* a bibliography but it contains one, for which see again p. 146. Of Mackail, Corbett, Lang and Arthur Symons, none were historians of literature, except Lang in an unimportant sketch of English literature. I wish to emphasise this point as there appears to be a tendency to enlarge my field of work so that it might include Geoffrey of Monmouth on the one hand to Mr. Drinkwater's "Outlines" on the other. Apart from this little

grumble, I hope Mr. Snaith's next book will be as happy in its reviewers as mine.—

Yours, etc., J. G. O'LEARY.

Public Library, Bethnal Green.

NEW MEMBERS:

Miss Joyce M. Smith (Kingston); R. Luce (Karachi, India).

Midland Division.—Miss Eva P. Jones and Miss Mabel D. Jackson (Stafford); Miss M. E. Roche (Birmingham); Miss A. P. Deeley (Leicester).

North-Western Division.—Miss E. L. Symes (Horwich).

APPOINTMENTS.

*WARD, ERIC A., Coventry Public Libraries, to be Senior Assistant, Southend-on Sea. (Northern Universities' School Leaving Certificate and Three L.A. Certificates). Salary: £200 p.a., rising by annual increments of £12 10s. to £300.

*GILLIAM, JACK W., Croydon Public Libraries, to be Assistant Librarian at Fulham (Five L.A. Certificates). Commencing salary: £190 plus £54 bonus. Also selected: *Miss E. Skinner (Newport, Mon.), Messrs. W. B. Stevenson (Wallasey), *H. C. Tompkins (Hornsey), *E. Wisker (Fulham), and Miss L. F. Gurry.

FLETCHER, HAROLD GOULD, Deputy Librarian and Curator at the Cheltenham Library, to be Chief Librarian at Stalybridge. (Five L.A. Certificates). Commencing salary: £250 p.a. Also selected: Messrs. *J. W. March (Exeter), A. Denton (Bradford), and W. G. Bosworth (Burton-on-Trent).

*COOPER, FRANCIS J., First Assistant at Portsmouth, to be Chief Librarian at Folkestone. (Six L.A. Certificates, two "with merit.") Salary: £250—£325 p.a. Also selected: *Miss M. Atherton (Wolverhampton), *Miss L. Fairweather (Kingston-on-Thames), *Miss B. E. Home-wood (Croydon), *Miss E. E. Pyman (Ipswich), and *Mr. T. W. Muskett (Huddersfield).

PRESTON, W. P., Assistant, Public Libraries, Tottenham, to be Chief Librarian, Hinckley, Leicestershire.

*Member of the A.A.L.

CITY OF PORTSMOUTH LIBRARIES AND MUSEUM COMMITTEE.

Applications are invited for the post of ASSISTANT LIBRARIAN (male). Candidates should have experience in Public Library (open access) work, and should hold at least four of the L.A. Certificates, viz., Literary History, Classification, Cataloguing, and Library Routine.

The salary offered will depend on qualifications. An assistant holding four certificates would be classed in Grade F., £160—£210, by £10 increments, while one holding five certificates would go into Grade G., £220—£260, by £10, subject to satisfactory service.

The appointment will be subject to the successful applicant passing a satisfactory Medical Examination; the post is designated under the provisions of the Local Government and other Officers Superannuation Act, 1922, and the salary will be subject to the statutory deduction of 5 per cent. under that Act.

Applications enclosing copies of not more than three recent testimonials are to be sent to the CITY LIBRARIAN, CENTRAL PUBLIC LIBRARY, PORTSMOUTH, so as to be received not later than first post of Wednesday, 9th January, 1929.

Canvassing members of the Council, directly or indirectly, will disqualify.

Guildhall, Portsmouth.

F. J. SPARKS, Town Clerk.

20th December, 1928.